

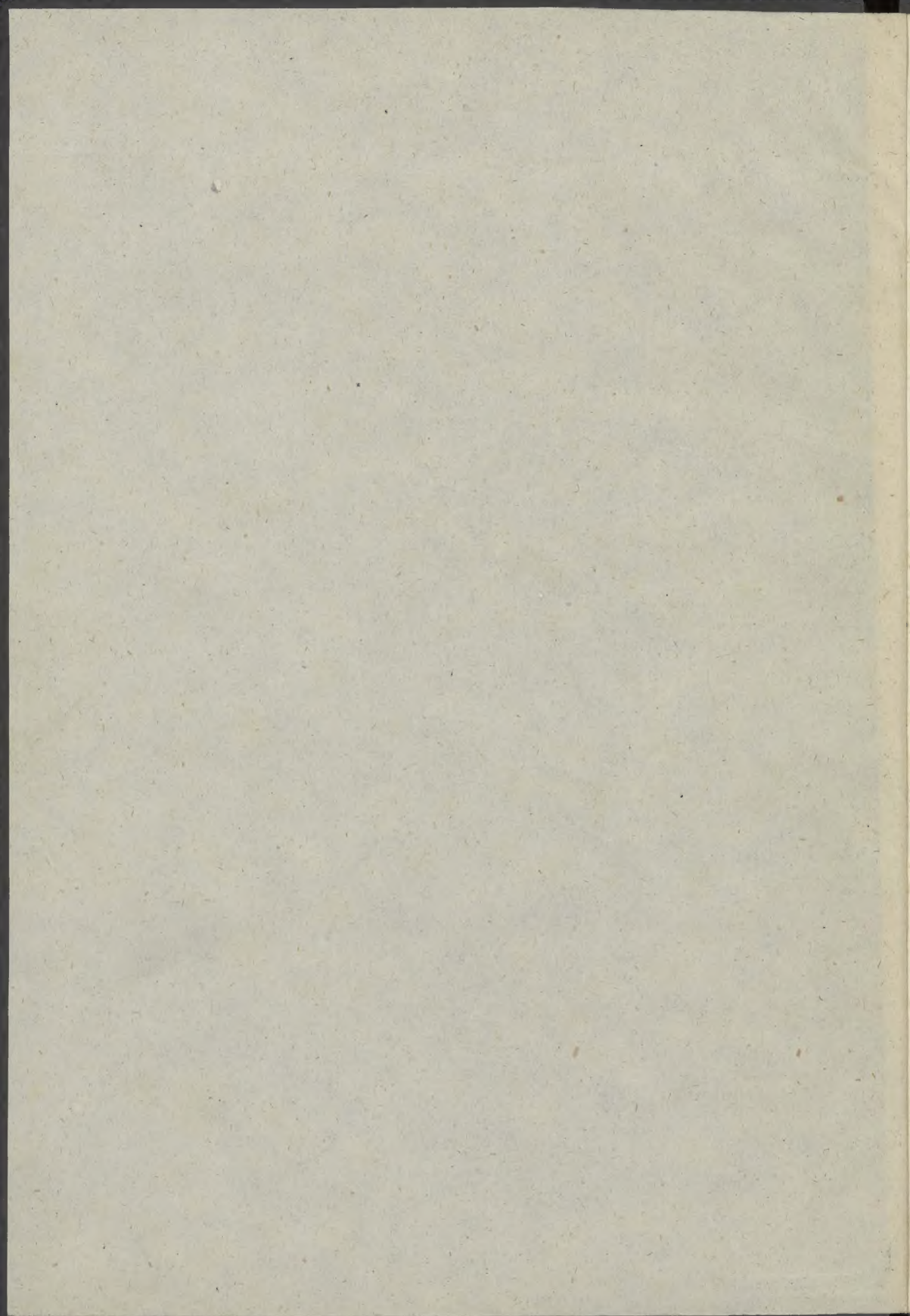
Mus. ant.

pract.

u90

Mus. ant. pract.

U 90



113

COMPOSITIONI ARMONICHE

Nelle quali si contengono, Motetti Sinfonie Sonate
Canzoni & Capricci A 1. 2. 3. 4. 5. 6. 7. & 8. voci.

CON BASSO CONTINVO.

Et in fine la Battaglia A 8. per Cantar e Sonar.

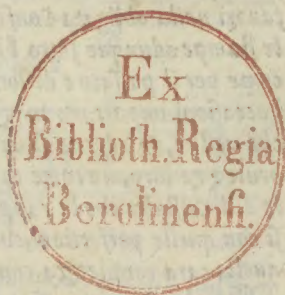
DI FRANCESCO VSPER ORGANISTA
NELLA CHIESA DI S. SALVATOR

DI VENETIA.

Opera Terza.

CON PRIVILEGIO.

S E T T I M O



STAMPA DEL GARDANO
IN VENETIA MDCXIX.

Appresso Bartolomeo Magni.

G

AL MOLTO ILLVSTRE SIG. ET PATRON MIO COLLENDISSIMO IL SIGNOR CAMILLO FORMENTI



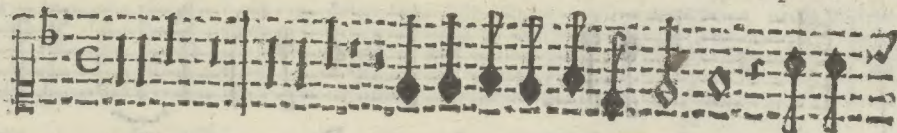
L Giudicio che V. S. molto Illustre hà sempre fatto sopra le Compositioni di Musica è stato da i più intendenti ancora di tal professione stimato così perfetto, & tale, ch'io non sò molte volte se più alcune compositioni di riputatione habbino acquistato dalla propria perfectione loro, o pure dal giudicio di Lei. Onde essendosi ella Compiaciuta molte volte honorare alcune delle mie fatiche non solo con la sua presenza, & attentione, ma ancora con qualche dimostratione di non ordinaria sodisfattione, e particolar gusto, mi sono perciò elle più che per l'adietro piaciute tanto, che mi son risoluto douerle, quali elle si siano, dare alle stampe stimandole del mondo tutto non indegne perche ella le stimò degne di se sola, ne dubitandole soggette per alcun tempo a biasmo di qual si voglia, poi che ella vna volta le rese degne delle lodi sue. Al che fare mi sprona grandemente il riconoscimento del tanto ch'io le deuo, al quale, poi che per la debolezza delle mie forze non m'è concesso il poter con'effetti sodisfare, & mostrarmele grato, per queste spero almeno facendo conoscer al mondo l'Ottima volontà mia con la grata memoria de riceuuti fauori nella obligata Confessione de i miei debiti mostrare, ch'io ingrato non le uiuo. Le mando alle stampe adunque sotto l'honorato nome di V. S. Molto Illustre, & a lei le dono pregandola che come per il passato e di loro, e di me s'è mostrata particolar Protettore, così hora che e' l tempo, e l'occasioni importano maggior bisogno, & necessità di protectione non le abbandoni, che m'assicuro che vestite, & adorne di nome si degno potranno non solo nascondere, e coprire sotto habito sì bello le bruttezze loro, ma come cosa riposta in colorito Cristallo di tal colore appare à chi la mira, di quale è il Cristallo che la rappresenta, così elle nel perfetto giudicio di lei potranno al mondo dimostrarsi con quelle perfettioni, che per auentura in se stesse non hanno. Piacciale per tanto riceuerle con quella cara gentilezza, con che m'obligò à douerglile donare, & gradiscate se nò come segno del mio debito, almeno come effetto del merito proprio di V. S. Molto Illustre alla quale pregando dal Signore il Compimento d'ogni suo desiderio baccio riuerente la mano, & me le raccomando in gracia.

Adi 10. Aprile 1619 In Venetia.

Di V. S. Molto Illustre

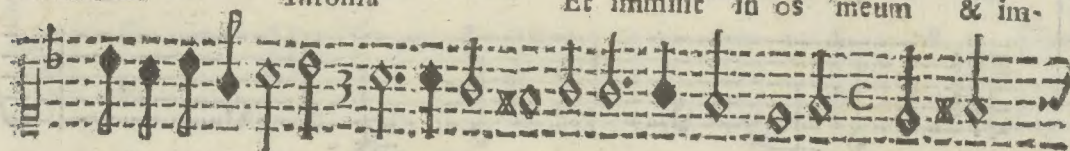
Seruatore Obligatissimo

Francesco Vesper



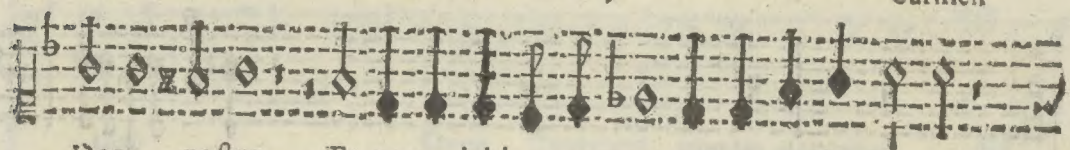
Infonia

Et immisit in os meum & im-



misit in os meum Canticum nouū ij

carmen



Deo nostro

Et ego labia

mea non prohibebo



non prohibebo

Sed in solem

nita

te



Sancte Marie

Sancte Marie

cum exultatione

canta



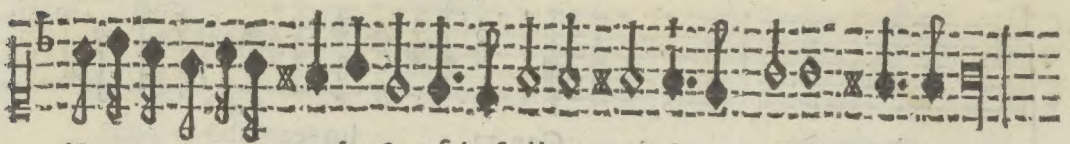
bo

cum exultatione

canta

bo

can



ta

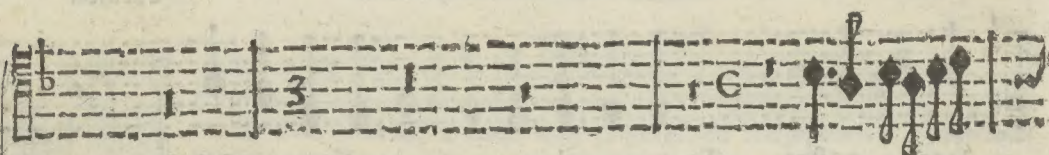
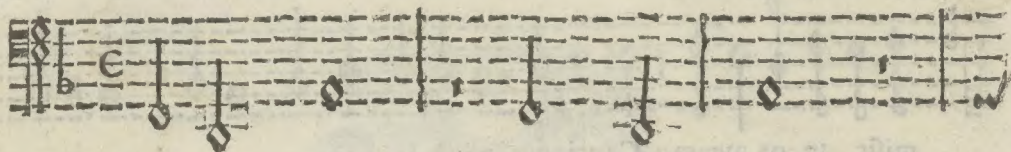
bo & psalmū dicam & psalmum dicam Domino.

A 4.

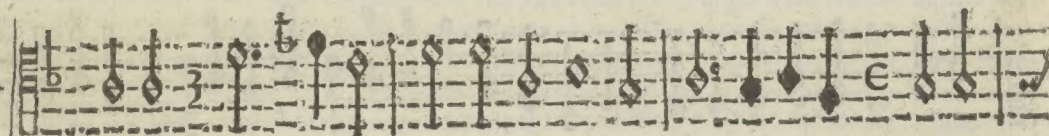
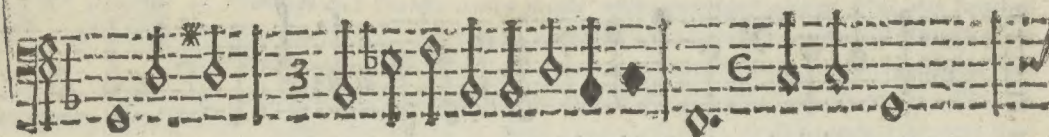
TENOR DiGabriel suo Nipote



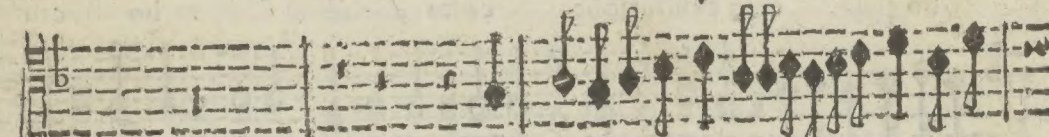
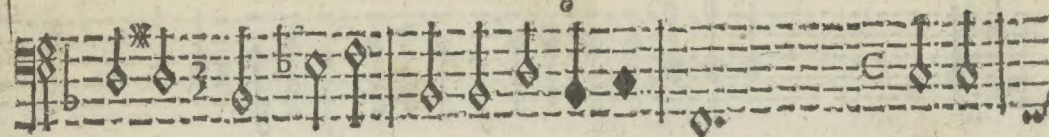
De us De us



De

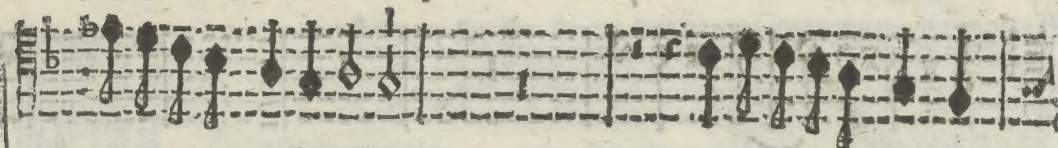


us Canticum nouum Cantabo ti bi

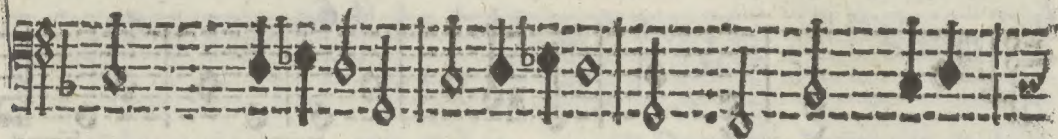


Can ta bo cantabo

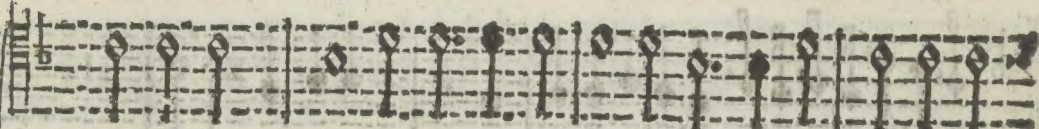
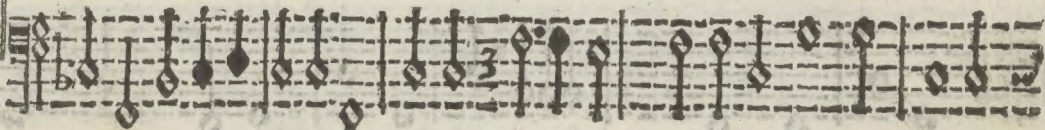




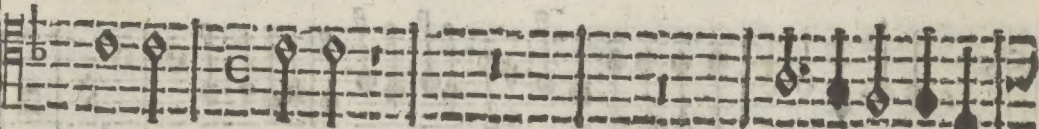
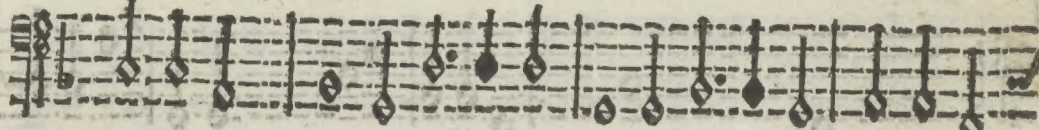
ra bo tibi



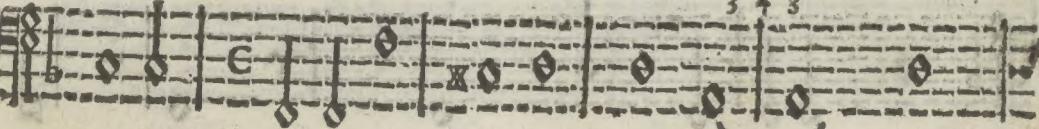
tibi Deus Canticum novum cantabo tibi

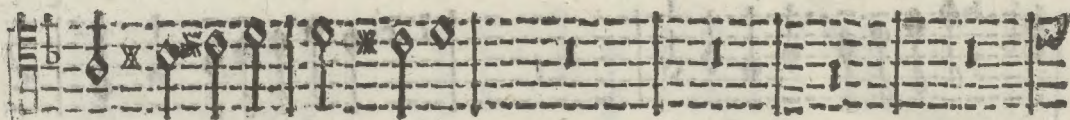


cantabo tibi canticum novum canticum novum can

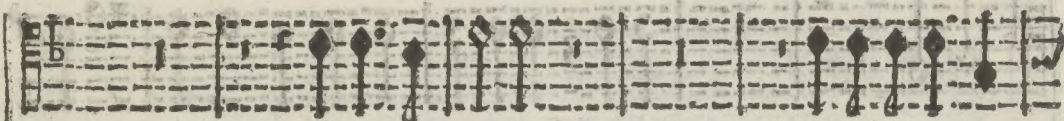
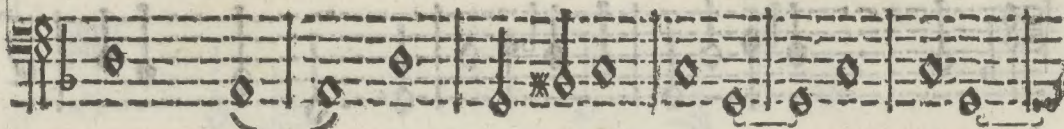


tabo tibi adorabo ad

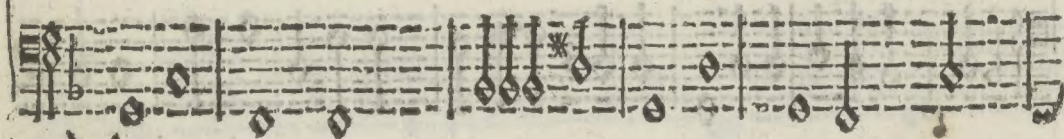




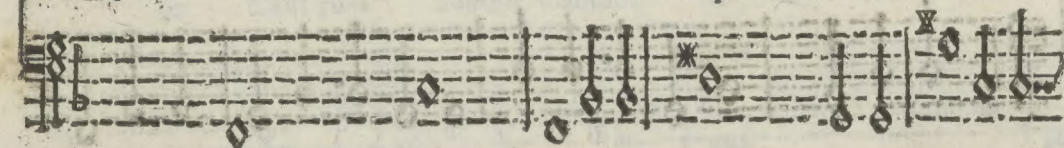
templum Sanctum tuum



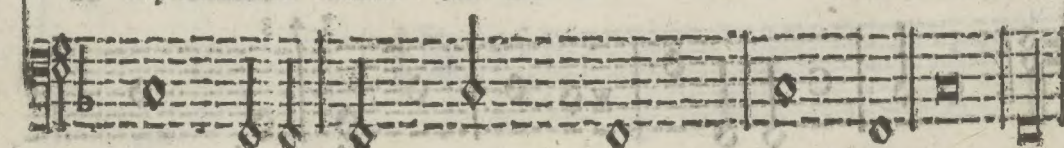
& psalmum dicam nomini tuo



Do mine & psalmum dicam

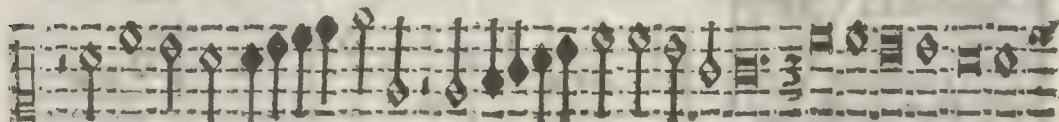


& psalmum dicam nomini tuo Do mine Domine

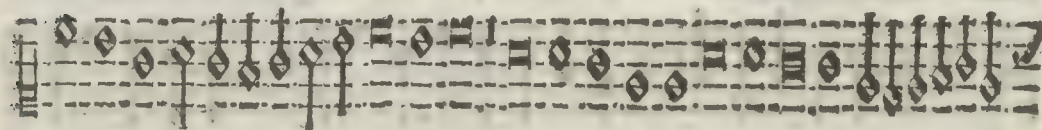




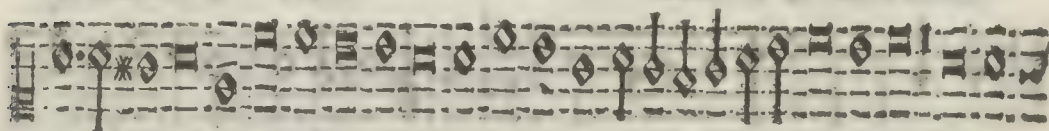
Hec dies quā fe cit Dominus quā fe cit Dominus



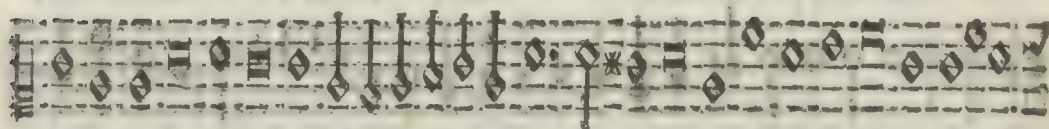
Hec dies quā fe cit quā fe cit Dominus Exultemus & læ



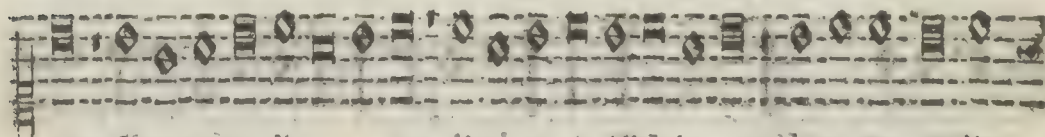
temur in ea & lateamur in ea ij



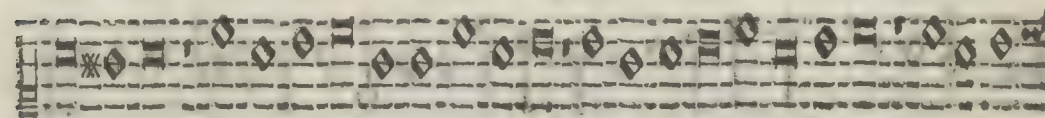
Exultemus & letemur in ea & læ



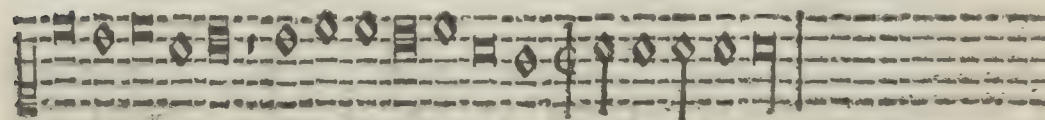
temur in ea & lateamur in ea Alleluia ij



ij non parat ij non parat & Alleluia audij ij



ij non parat ij non parat & Alleluia audij ij



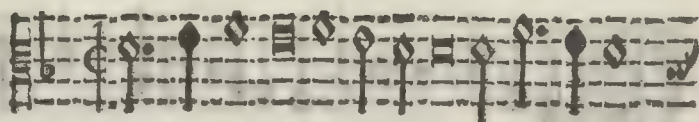
ij

ij

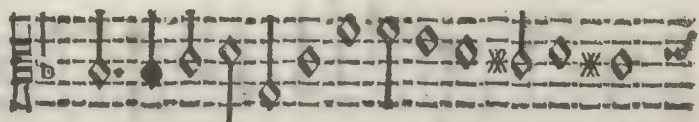
ii

ii

G 4



Ve Aue Maria gratia

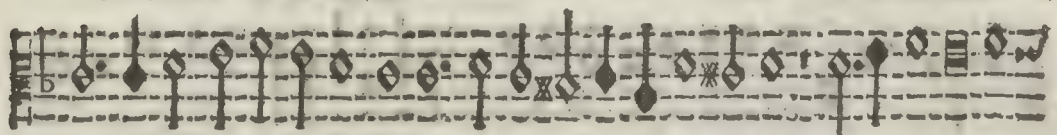


gratia plena Dominus tecum



benedicta tu in mulie

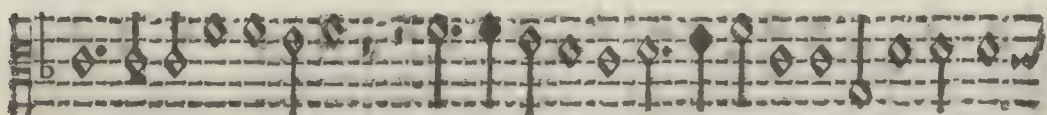
ribus & benedictus



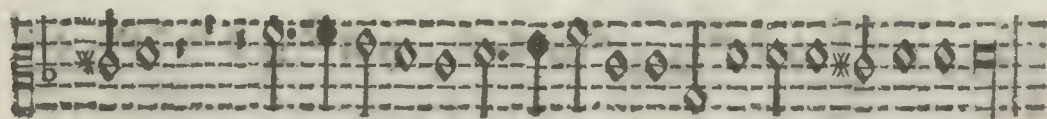
fructus ventris tui fructus ventris tui Je sus San cta San



cta Maria mater De i ra pro



nobis peccatoribus nunc & in hora mor tis nostrę nostrę A

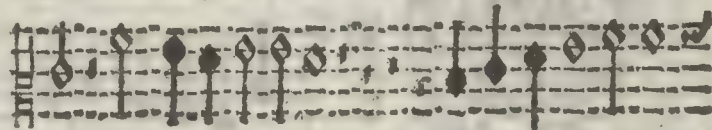


men nunc & in hora mor tis nostrę nostrę A men Amen

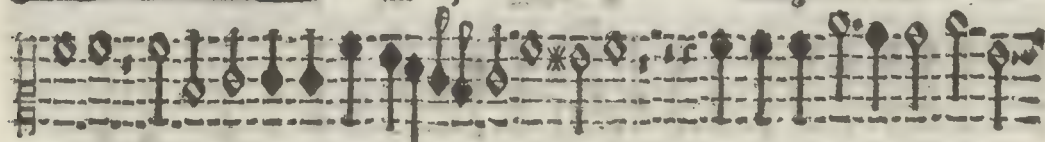
Printed by the University of Cambridge Press, 1840. The text is a Latin liturgical setting for the Ave Maria, composed by Thomas Tallis. The notation is in mensural style, with square notes on a four-line staff. The key signature is one flat (B-flat), and the time signature is common time (C). The text is in Latin, and the music is in English.



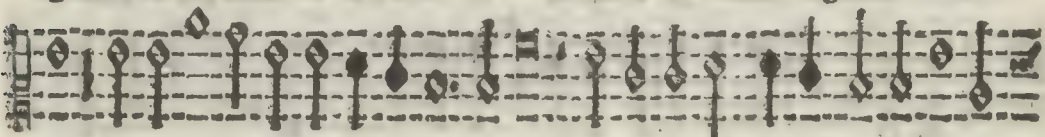
Enidileæmi Egrediamur in agrū Veni dilecte



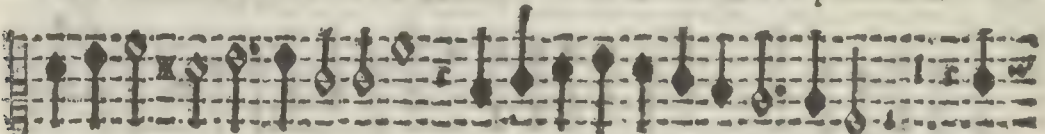
mi h Egrediamur in



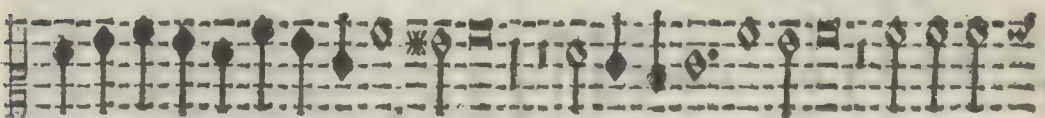
agrum Cōmoremur in vil lis mane surgamus ad vine.



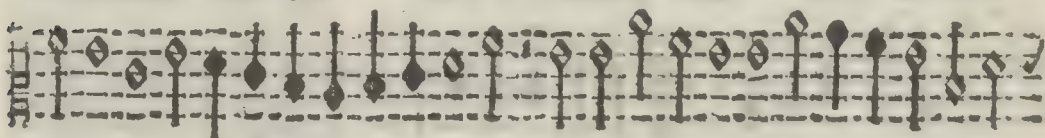
as videamus si floruit vinea si flores fructus partuciant si



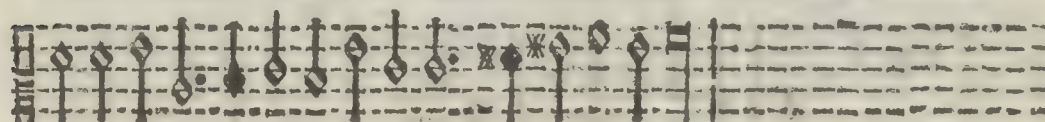
floruerunt mala punica si floruerunt mala punica si



floruerunt mala pu nica vbera me a ibi da



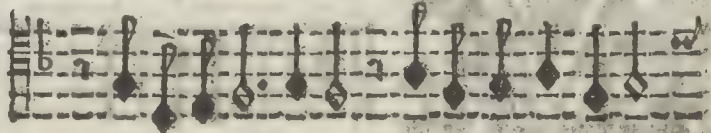
bo tibi vbera me a ibi dabo tibi vbera mea i.



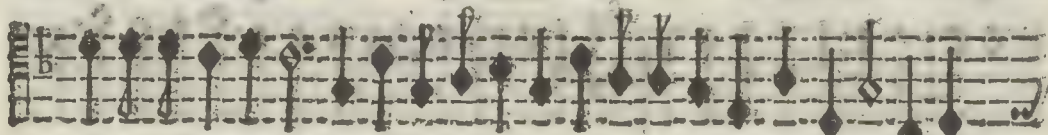
bi dabo ti bi vbera me a.



Cantate dilecto meo



& exulta te & exultate Can



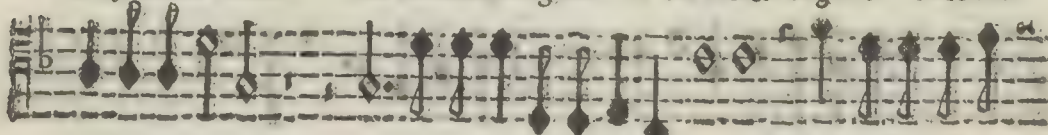
tate dilecto meo & exultate & exultate omnes & exulta-



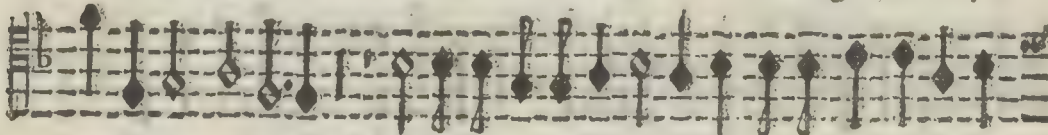
tate omnes Pfallite Domino in Cithara in Decacordo in



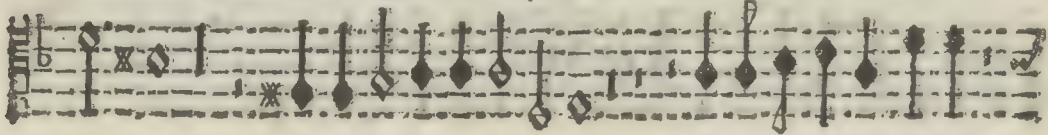
timpano & choro in cordis & organo in cordis & organo O Admi-



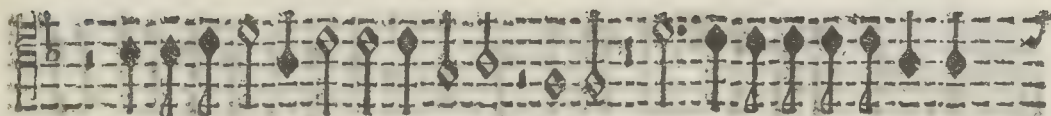
rabilis Deus O Admirabilis Deus Qui sedes super



Cherubin Qui sedes Qui sedes super Cherubin & intueris a-



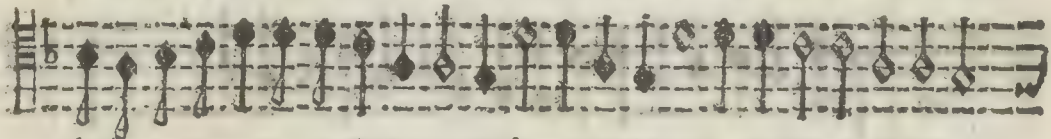
bissos Benedicite es Domine In firmamento caeli



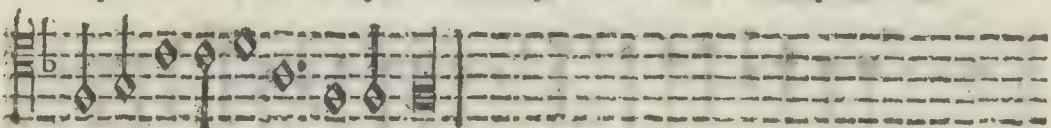
In firmamento in firmamento cœli Et laudabilis & glori



osus Et gloriosus & super exaltatus in sæcula &



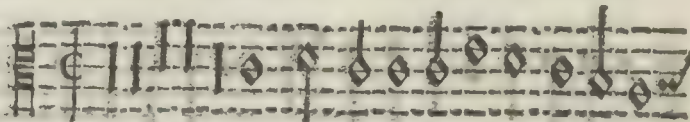
super exaltatus in sæcula & super exaltatus & super exalta



tus in sæcula in sæcula.

A 8. Secundi Chori

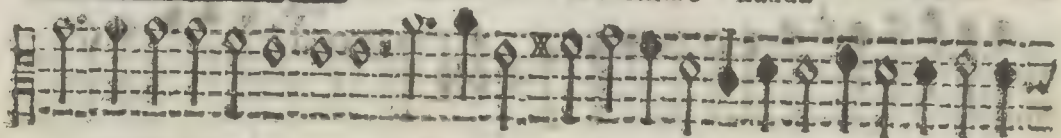
ALTVS



Benedicam Dom. Semper laus eius in ore me



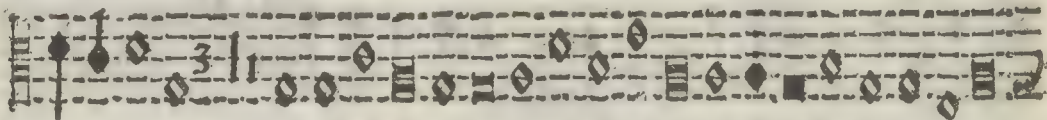
in Domino Lauda



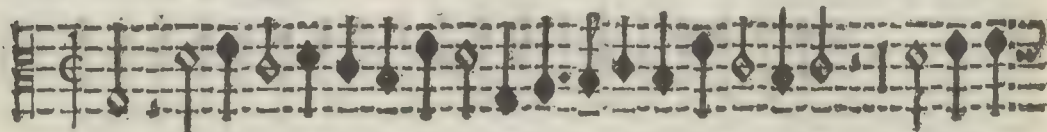
bisur anima mea audiant manfue ei & letentur & læ



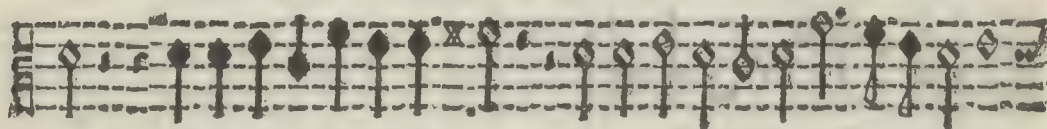
ten tur & magnificate Dominum me-



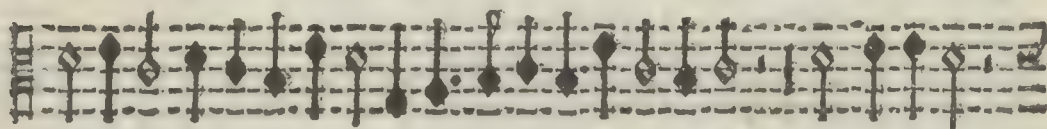
cum & exaltemus nomen & exaltemus nomen eius in idip



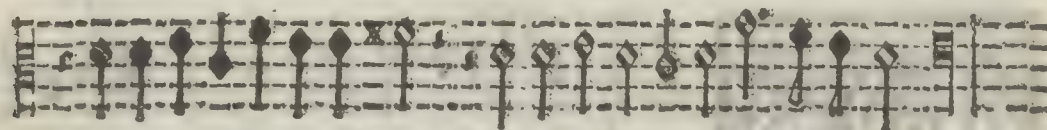
sum Alleluia ij Alleluia Alle luia ij



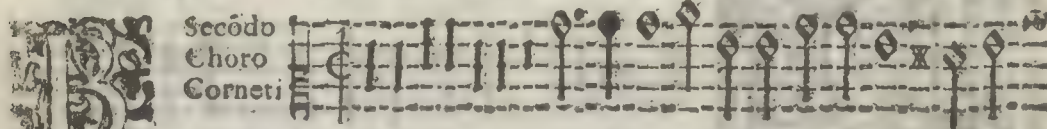
ij Alleluia It Allelu 12



Alleluia Alleluia Alleluia Alle luia ij

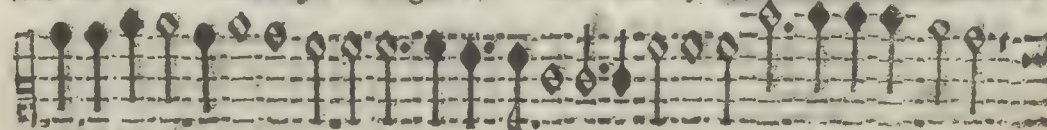


ij ij ij Allelu 12

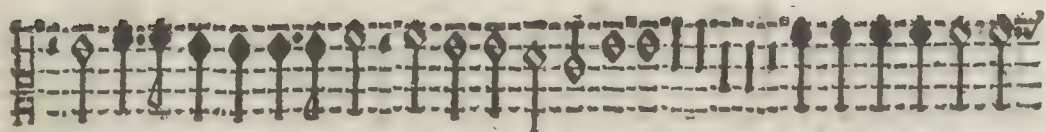


Secundo
Choro
Corneti

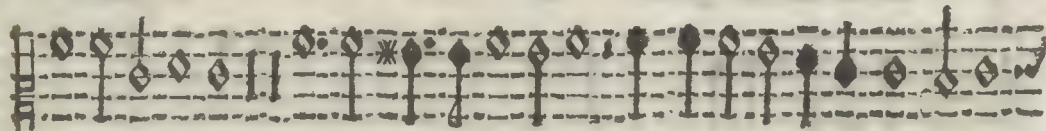
Beatus qui intelligit Dominus ij conferuet eum



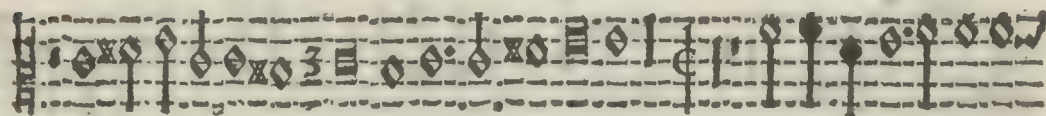
& unificet eum & Beatorum faciat eum in terra & non tradat eum



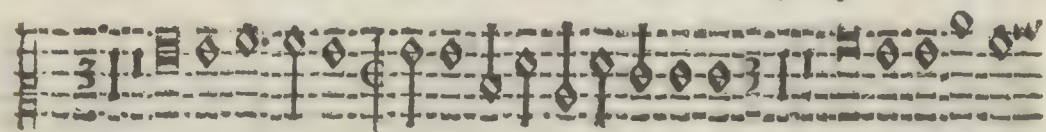
in animas in animas inimicorum eius uniuersum stratum



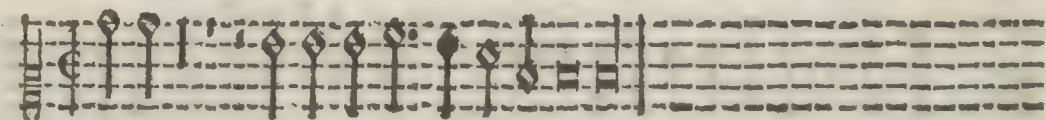
eius uersasti Ego dixi Domine miserere me i



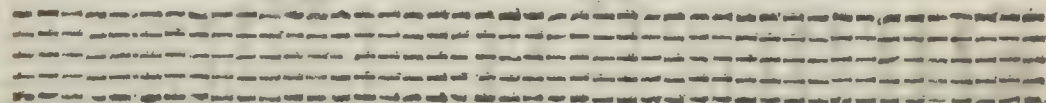
ij sana animam meam quia peccavi tibi



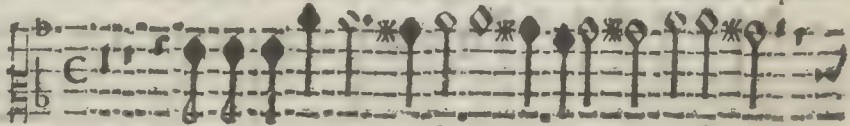
sana animam meam quia peccavi tibi sana anima



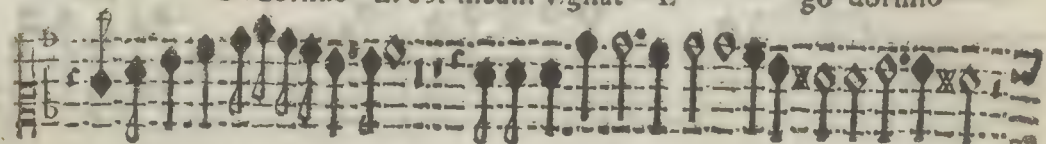
meam quia pecca ui tibi



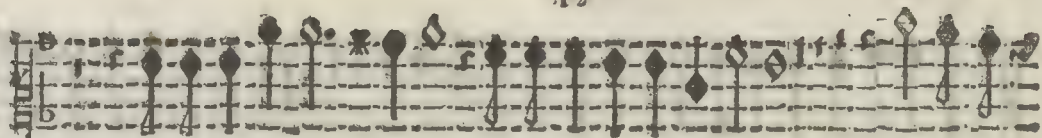
Secondo Choro A 8 Cornetto Di Gabriel suo Nipote



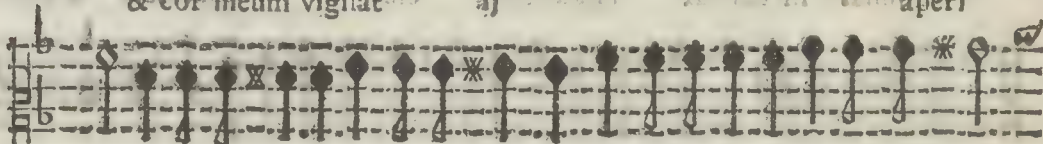
Go dormio Et cor meum uigilat E go dormio



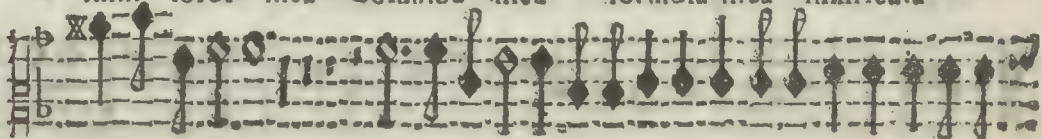
& cor meū vi gilat & cor meum uigilat e go dormio



& cor meum vigilat ij aperi



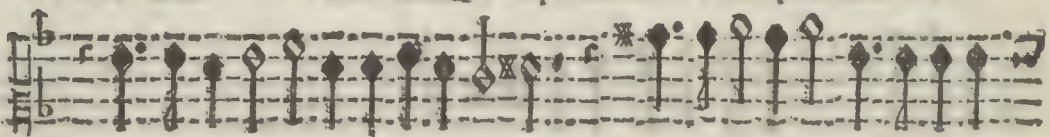
mihī soror mea Columba mea formosa mea immacula-



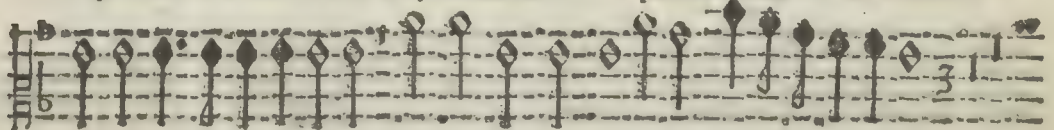
ta me aperi mihī soror mea Columba mea formosa



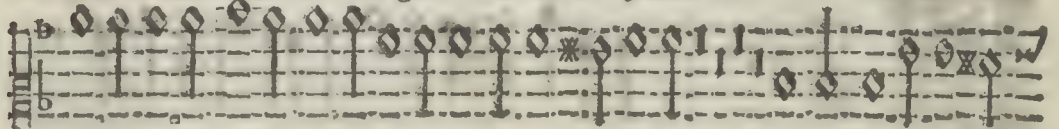
mea immaculata mea Quia caput meum plenum est rore



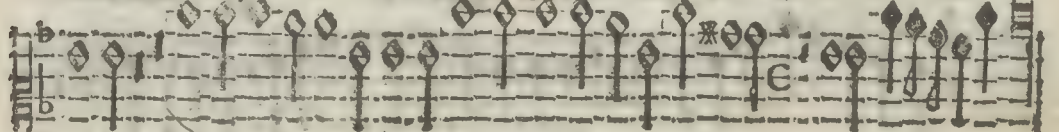
plenum est rore Quia caput meum plenum est rore & cinnamini



mei & cinnamini mei guttis noli me tangere guttis noli me tangere

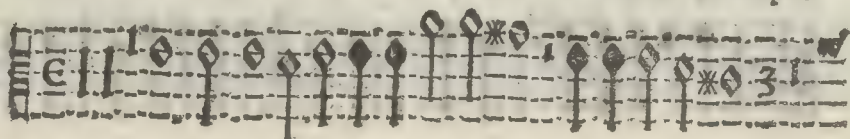
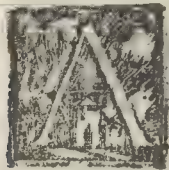


Alleluia ij Alleluia ij ij Alle

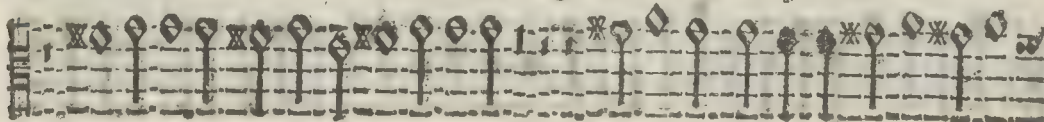


luia Alleluia ii Alleluia Al leluia ij

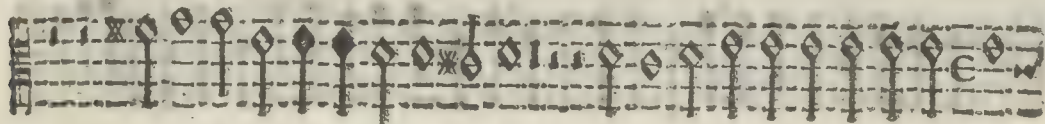
Stromento Secondo Choto A 2. 13 A L T O Di Gabriel sub Nipote



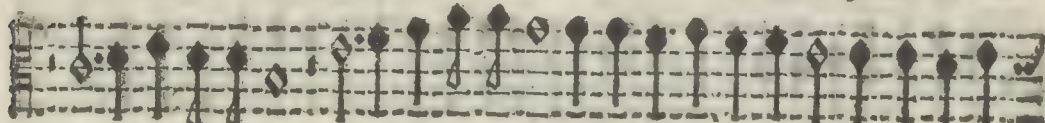
Nima mea liquefacta est liquefacta est



ut dilectus locutus est quasiui quesui & non inueni illum



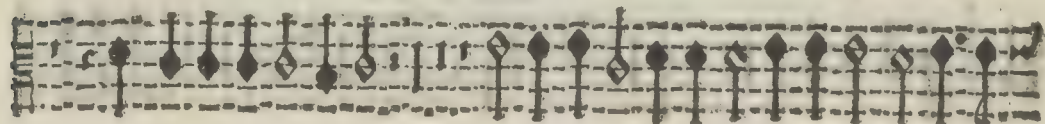
uocant & non respōdit mihi vocant & non respōdit mi hi



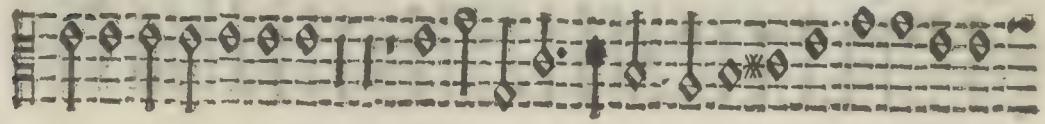
a diuro uos a diuro uos filia Ierusalem filia Ic-



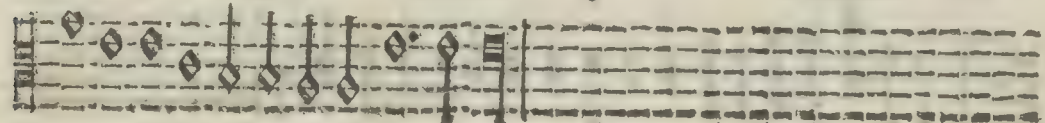
ruselem Si inueneritis dilectum meum ut nunciatis ei



ij quia amore amore amore lingue



o amore lingueo Alleluia ij Alleluia Al



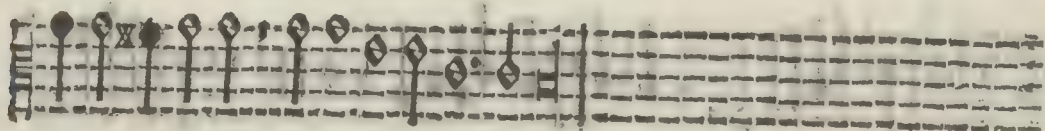
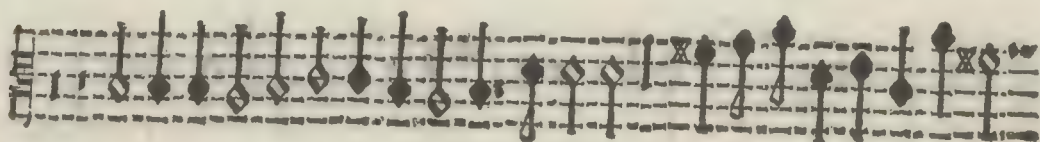
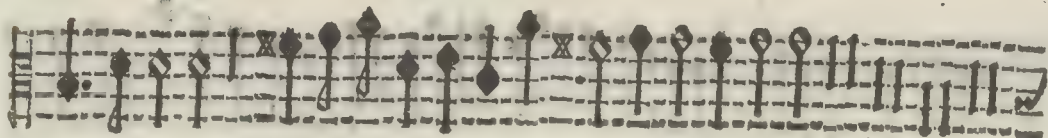
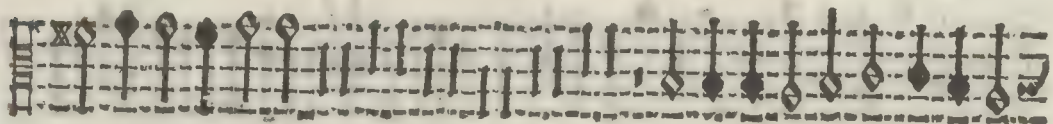
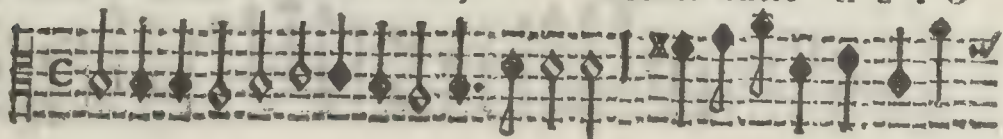
leluia ij ij

The image shows a page of musical notation for the Viola part of the first symphony, page 14, alto clef. The page contains eight staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring many beamed eighth and sixteenth notes, and some rests. The music is written in a style typical of 18th or 19th-century manuscript notation.

Sinfonia Seconda A 8.

15

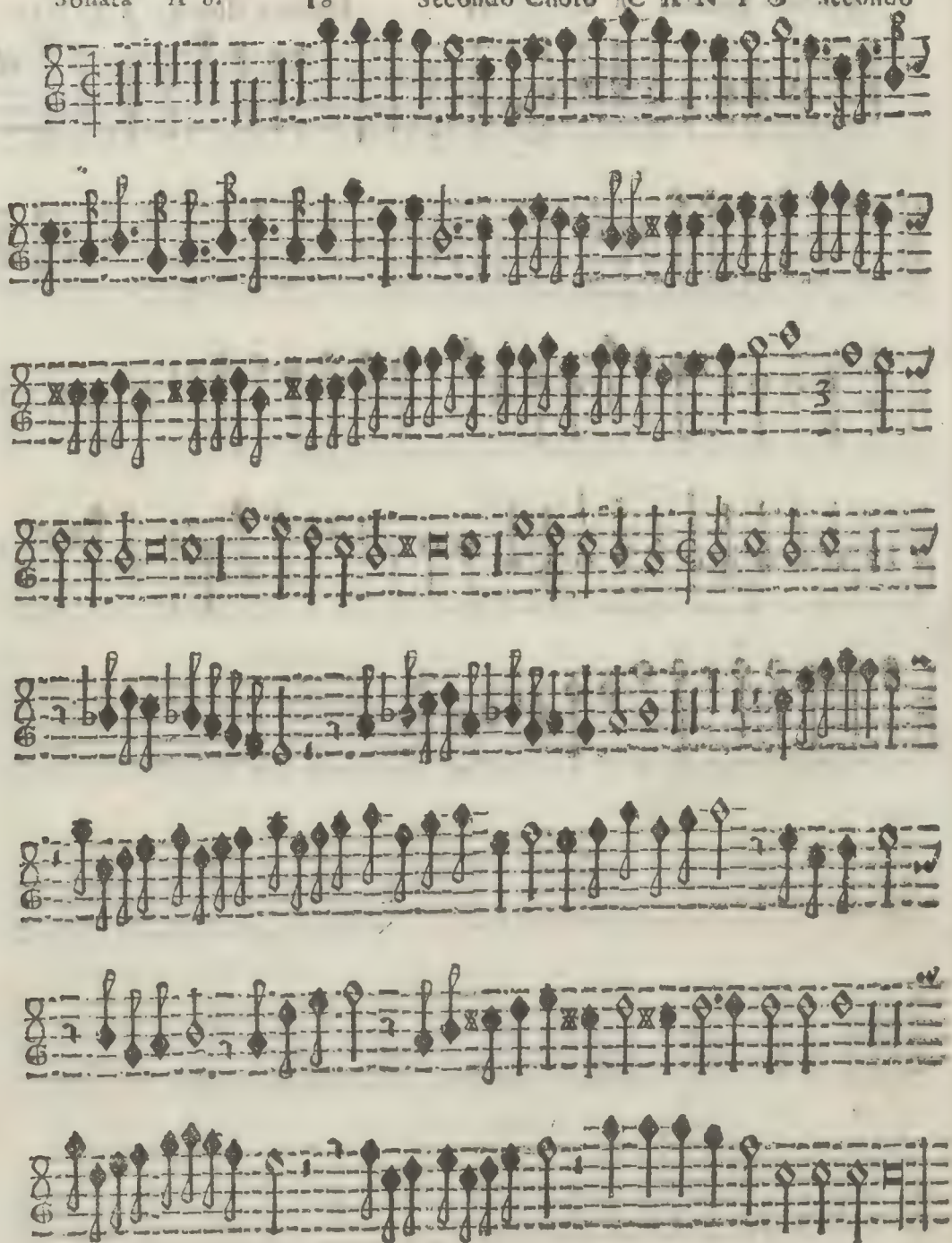
Secondo Choro A L T O



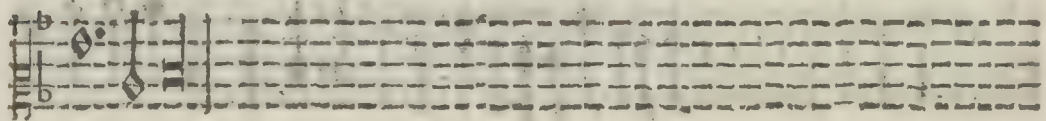
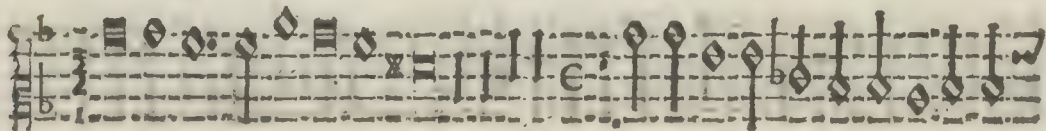
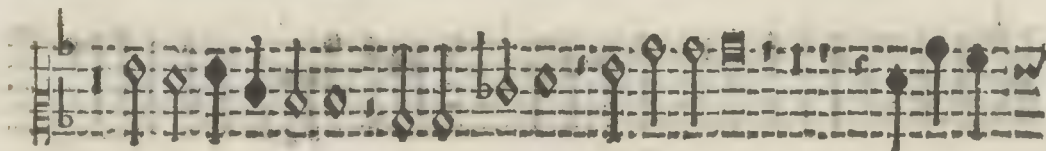
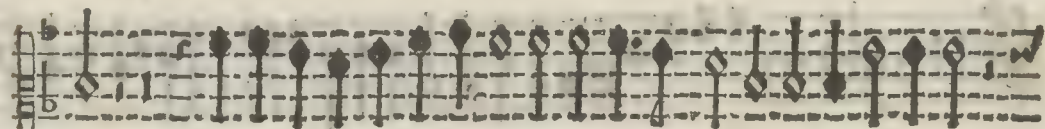
Below the musical staves, there are several lines of text, likely lyrics or performance instructions, which are mostly illegible due to the quality of the scan and the age of the document.

Another set of text lines, possibly lyrics or performance instructions, located below the fifth staff of music.

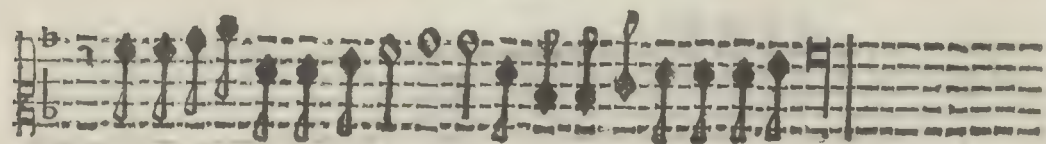
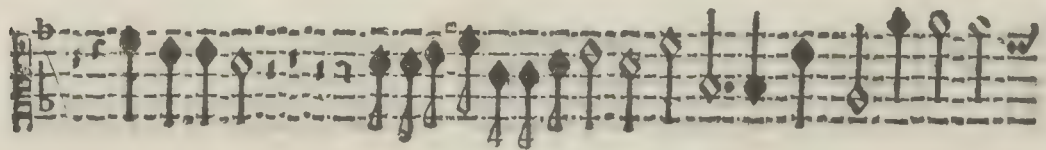
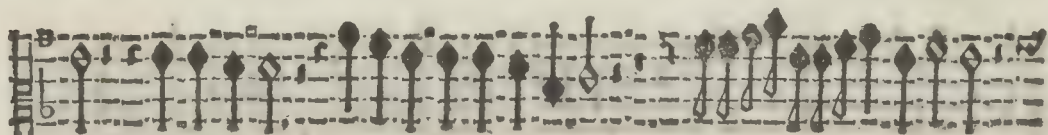
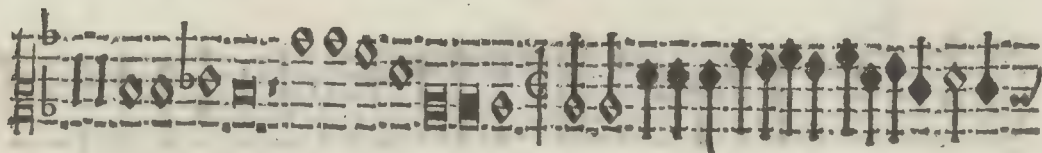
A final set of text lines at the bottom of the page, which are also mostly illegible.

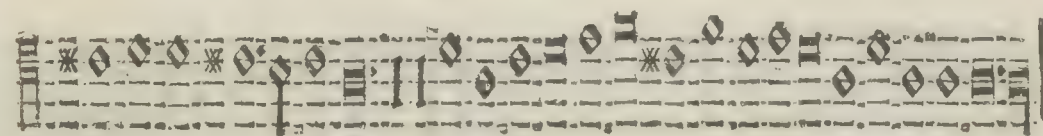
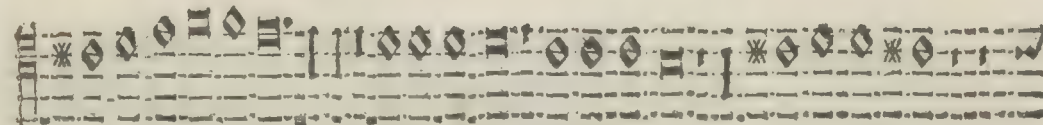
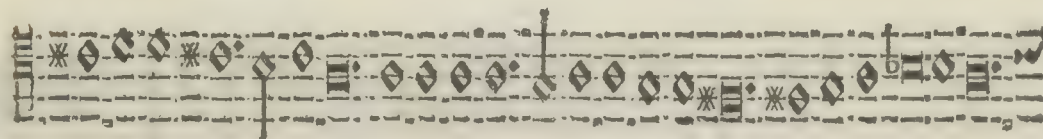
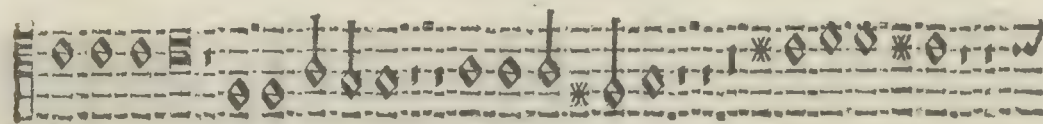
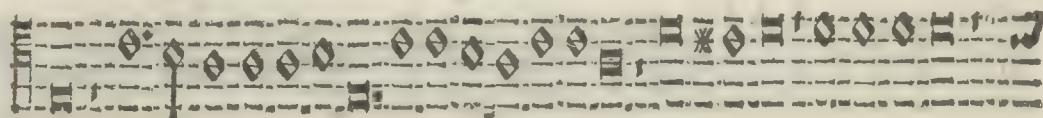
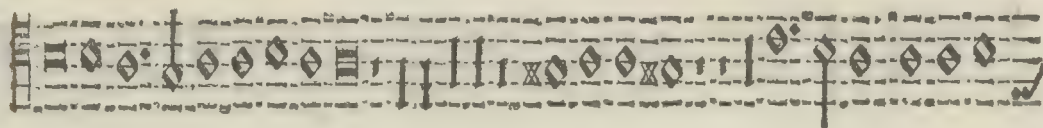
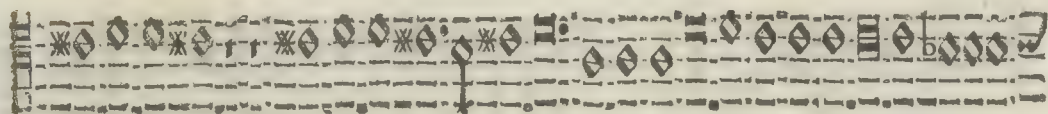
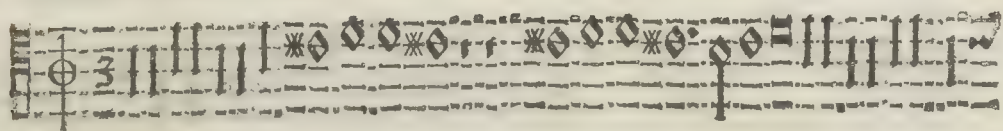


Canzon Prima A 8. Primi Toni 17 Secondo Choro A L T O



Canzon Prima A 8. Primi Toni 17 Secondo Choro A L T O





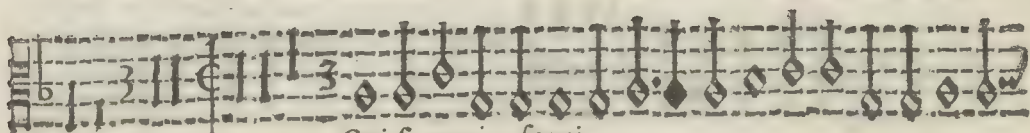
This musical score is for the Alto part of the Second Chorus of a Capriccio. It consists of eight staves of music. The notation is written on a five-line staff with a treble clef and a common time signature (C). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several measures with triplets, indicated by a '3' over the notes. The score is written in a single system, with the staves connected by a brace on the left. The paper is aged and slightly discolored.

Battaglia A 8.

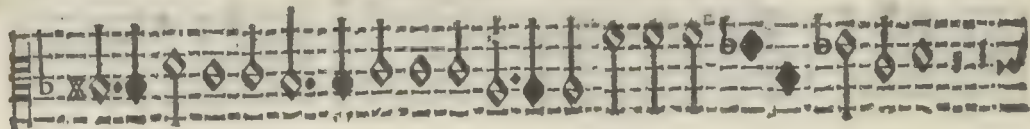
27

Secondo Choro A L T O

The image shows a page of musical notation for a choir, specifically for the 'Secondo Choro' (Second Chorus) of a piece titled 'Battaglia A 8.' The page is numbered 27. The notation is written for a choir, as indicated by the 'A L T O' label. The music is written in a single system on eight staves. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes various note values, rests, and bar lines, with some notes beamed together in groups. The staves are numbered 1 through 8 at the beginning of each line.



Qui si canti e suoni
Omnis Spiritus Laudet Dominū ij



ij

Alleluia

ij



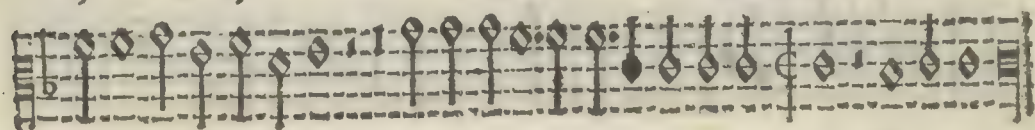
ij

ij

Alleluia

Alleluia

ij



ij

ij

ii

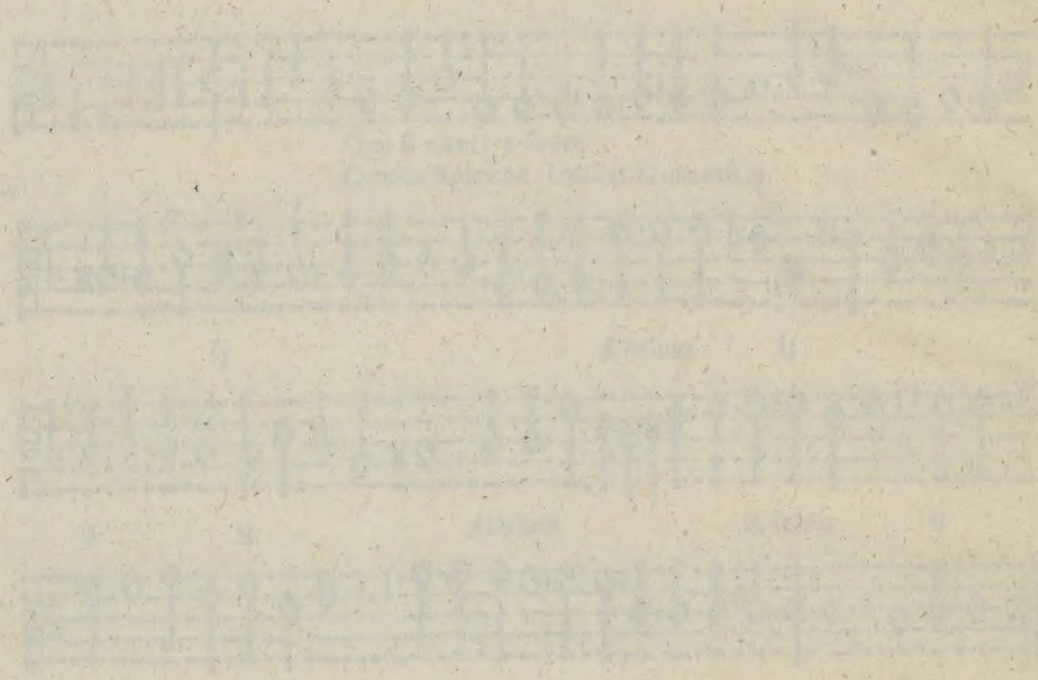
ij

T A V O L A

A Tre Voci		A Otto Voci.	
Sinfonia	1	Benedicam Dominum	10
A Quattro Voci.		Beatus qui intelligit	11
Deus Canticum nouum	2	Ego dormio	12
A Cinque Voci.		Anima mea liquefacta est	13
Hec dies quam fecit Dominus	5	Synfonia prima A 8.	14
A Sei Voci.		Synfonia Seconda A 8.	15
Aue Maria	6	Sonata à 8.	16
Veni dilecti mi	7	Canzon prima à 8.	17
A Sette Voci.		Canzon seconda à 8.	18
Cantate dilecto	8	Canzon Terza à 8.	19
		Capriccio à 8.	20
		La Battaglia per cāt r e son à 3.	21

IL FINE

0
1
2
3
4
5
6
7
8
9
10
11



A. Ten Voci		A. Otto Tanti	
Alto	1	Alto	1
A. Tenore	2	A. Tenore	2
A. Contralt.	3	A. Contralt.	3
A. Soprano	4	A. Soprano	4
A. Bass	5	A. Bass	5
A. Tenore	6	A. Tenore	6
A. Contralt.	7	A. Contralt.	7
A. Soprano	8	A. Soprano	8
A. Bass	9	A. Bass	9
A. Tenore	10	A. Tenore	10
A. Contralt.	11	A. Contralt.	11
A. Soprano	12	A. Soprano	12
A. Bass	13	A. Bass	13
A. Tenore	14	A. Tenore	14
A. Contralt.	15	A. Contralt.	15
A. Soprano	16	A. Soprano	16
A. Bass	17	A. Bass	17
A. Tenore	18	A. Tenore	18
A. Contralt.	19	A. Contralt.	19
A. Soprano	20	A. Soprano	20
A. Bass	21	A. Bass	21
A. Tenore	22	A. Tenore	22
A. Contralt.	23	A. Contralt.	23
A. Soprano	24	A. Soprano	24
A. Bass	25	A. Bass	25
A. Tenore	26	A. Tenore	26
A. Contralt.	27	A. Contralt.	27
A. Soprano	28	A. Soprano	28
A. Bass	29	A. Bass	29
A. Tenore	30	A. Tenore	30
A. Contralt.	31	A. Contralt.	31
A. Soprano	32	A. Soprano	32
A. Bass	33	A. Bass	33
A. Tenore	34	A. Tenore	34
A. Contralt.	35	A. Contralt.	35
A. Soprano	36	A. Soprano	36
A. Bass	37	A. Bass	37
A. Tenore	38	A. Tenore	38
A. Contralt.	39	A. Contralt.	39
A. Soprano	40	A. Soprano	40
A. Bass	41	A. Bass	41
A. Tenore	42	A. Tenore	42
A. Contralt.	43	A. Contralt.	43
A. Soprano	44	A. Soprano	44
A. Bass	45	A. Bass	45
A. Tenore	46	A. Tenore	46
A. Contralt.	47	A. Contralt.	47
A. Soprano	48	A. Soprano	48
A. Bass	49	A. Bass	49
A. Tenore	50	A. Tenore	50
A. Contralt.	51	A. Contralt.	51
A. Soprano	52	A. Soprano	52
A. Bass	53	A. Bass	53
A. Tenore	54	A. Tenore	54
A. Contralt.	55	A. Contralt.	55
A. Soprano	56	A. Soprano	56
A. Bass	57	A. Bass	57
A. Tenore	58	A. Tenore	58
A. Contralt.	59	A. Contralt.	59
A. Soprano	60	A. Soprano	60
A. Bass	61	A. Bass	61
A. Tenore	62	A. Tenore	62
A. Contralt.	63	A. Contralt.	63
A. Soprano	64	A. Soprano	64
A. Bass	65	A. Bass	65
A. Tenore	66	A. Tenore	66
A. Contralt.	67	A. Contralt.	67
A. Soprano	68	A. Soprano	68
A. Bass	69	A. Bass	69
A. Tenore	70	A. Tenore	70
A. Contralt.	71	A. Contralt.	71
A. Soprano	72	A. Soprano	72
A. Bass	73	A. Bass	73
A. Tenore	74	A. Tenore	74
A. Contralt.	75	A. Contralt.	75
A. Soprano	76	A. Soprano	76
A. Bass	77	A. Bass	77
A. Tenore	78	A. Tenore	78
A. Contralt.	79	A. Contralt.	79
A. Soprano	80	A. Soprano	80
A. Bass	81	A. Bass	81
A. Tenore	82	A. Tenore	82
A. Contralt.	83	A. Contralt.	83
A. Soprano	84	A. Soprano	84
A. Bass	85	A. Bass	85
A. Tenore	86	A. Tenore	86
A. Contralt.	87	A. Contralt.	87
A. Soprano	88	A. Soprano	88
A. Bass	89	A. Bass	89
A. Tenore	90	A. Tenore	90
A. Contralt.	91	A. Contralt.	91
A. Soprano	92	A. Soprano	92
A. Bass	93	A. Bass	93
A. Tenore	94	A. Tenore	94
A. Contralt.	95	A. Contralt.	95
A. Soprano	96	A. Soprano	96
A. Bass	97	A. Bass	97
A. Tenore	98	A. Tenore	98
A. Contralt.	99	A. Contralt.	99
A. Soprano	100	A. Soprano	100

Mus. pract. cont.

